COLONIAL AND INDIAN EXHIBITION.

India.

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Record

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Brass Tray and Plate—Repousse work.
Pottery and Lacquered ware

Edited by Sir George Birdwood, C.S.I.

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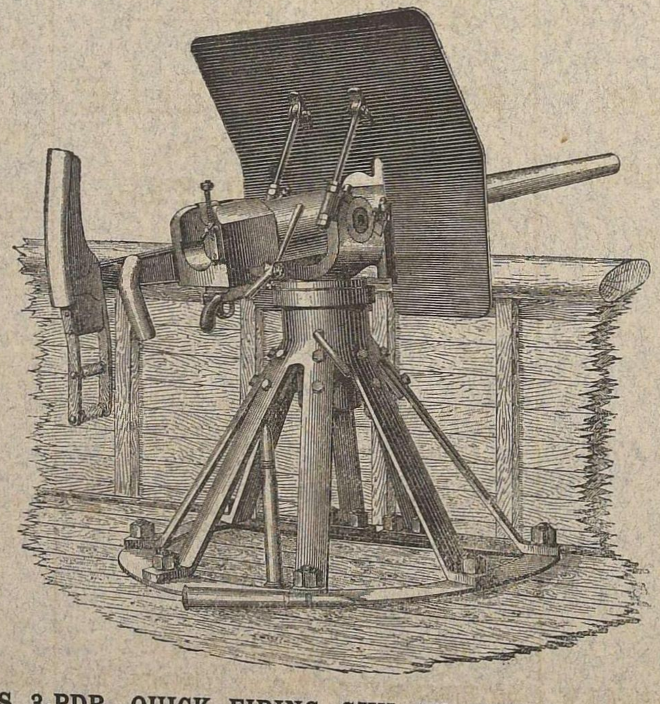

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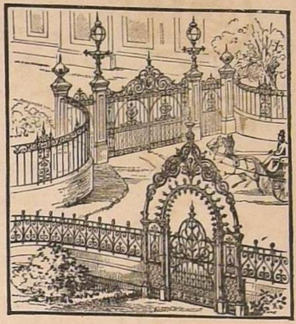

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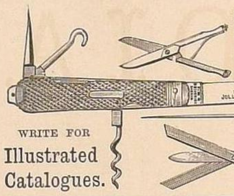

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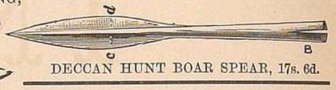

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THE BARODA COURT.

THE Baroda Court of the Colonial and Indian Exhibition forms part of the Bombay Court. To give an idea of the extent of the Baroda Territory governed by His Highness Sayaji Rav Gaikwar it is necessary to publish a few particulars. The area of the State is about 4,400 square miles, and the population over 2,004,442 souls, or 454.70 to the square mile. In 1879-80 the land revenue of His Highness' Territory amounted to £897,903 (₨1,01,01,413 Baroda currency), the total receipts of the state came up to £1,243,684 (₨1,39,91,445), and the total disbursements £1,052,704 (₨1,18,42,921). The greater portion of the Baroda Territory is situated in the province of Gujarat, but there are under His Highness' sway some important districts in the peninsula of Kathiawar. Gujarat is called the garden of Western India, and its natural resources are very great, but as our duty in this article is confined to the description of the art industries of the Territory, we shall pass this subject over, remaining content for the sake of brevity, to state that cottons, wheat, rice, millets, pulses, tobacco, hemp, sugar-cane, rape seed, castor seed, opium, and several other products are all produced there, in profusion.

His Highness, the Gaikwar being an independent prince, coins his own money, and the curreney is called *Bàbàshai* in memory of a faithful and valiant general and minister of the state, Babaji Appaji. It is sometimes called *Siyashahi* after His Highness Sayaji Rav I.

The large pigeon house, the beautiful carved screen, and the various art treasures to be described further on, have been collected together and sent to London by a committee, under the presidentship of Capt. Hayes Sadler and the liberal patronage of His Highness Sayaji Rav, whose portrait is published with this number.

The Baroda Committee contribute a large and varied collection of art ware sufficient to fill up two of the Bays at the Exhibition, or double the space originally assigned to it. Photographic views of some of the principal streets of Baroda, and of places where cloth is printed, or pottery turned on the wheel, are sent to give an idea of the architecture and manufactures of the city. One of the photographs represents a state procession, with the elephants, camels, horses, carriages, palanquins, drum-beaters, soldiers, and spectators all in their best accoutrements. A silver model of the royal elephant, with his massive gold ornaments, the howda, and the embroidered gold and silver saddle cloth, give an idea of the gorgeousness prevalent in the Indian Darbars. It is a very good specimen of workmanship. Silver *lotas*, cups, rosewater-sprinklers, necklaces, and anklets abound in number and variety. The numerous gold and silver articles form a large and interesting group. Of brass and copper work, salvers, sacrificial pots, betel boxes, lamps, and animal-shaped paper weights are now arranged together in a separate case. Old arms, such as axes, hatchets, daggers, shields, bows and arrows, sword handles, lances, war-clubs, &c., form a representative group shown on two trophies tastefully set up. Among them some very good specimens of ancient damascened work may be seen in the handles. Of wood work there is the splendid pigeon house, the front and back screens, and a number of brackets, as well as carved blocks used in printing fabrics. The sandalwood carved and inlaid work is also shown. A beautiful state carriage with copious work in silver is shown near the entrance of the Silk Culture Court, with two bullocks in full trappings. These bullocks are stuffed and mounted by Mr. Rowland Ward, the well-known naturalist. They look life-like and give an exact idea of what a state bullock carriage in India is. The model of a *rath* or carriage for carrying idols, a shape now nearly obsolete, is also added to the collection. Bison horn carved out for decorative purposes is shown in the shape of a peacock. In marble work there is the model of an old temple, some boxes and other knick-knacks. The curious shapes of the Pattan pottery are not omitted, and a collection of glass bangles, much used by the natives of the territory, has not been forgotten. As regards textiles, there are women's garments, *mashrus*, caps, purses, turbans, *dhotis*, and a large assortment containing some very noticeable patterns.

Gold and silver thread, as well as silk embroidery, is fully represented by a large number of teapoy covers, waistcoats, caps, bodices, and saddles. The trappings and saddles shown in this group are used at Baroda by the *Sardàrs* of the state. Fans made of the *khaskhas* roots, (*andropogon muricatus*) are very useful in a hot and dry climate like that of Baroda. When moistened they not only give out a fragrance, but help in cooling down the hot air of the room. It is a matter of satisfaction to record that His Highness Sayaji Rav Gaikwar patronises the art of painting by employing artists trained in the Indian Schools of Art

by teachers sent out from England. The paintings contributed from that State reflect much credit on the artists, and the group in which His Highness is shown sitting among his followers is worthy of commendation. It is from this group that his portrait has been copied. The group of Hindu ladies in their different national dresses, such as Gujarati, Marathi, Madrasi, Hindustani, Kanarese, and Parsi, is very instructive and well executed. Life sized models carved in wood, painted in oil, and supplied with realistic dresses, are sent to show a carver, his son, and grandson. It is but natural that while admiring the carving of the Gujaratis, visitors have their curiosity raised as to who the carvers should be, and these figures, which are life-like representations of the artisans, supply a want which would have been much felt.

In the following pages are given some particulars of the more important industries of the Baroda State as represented in this Exhibition.

His Highness Sayaji Rav, the present Maharaja of Baroda, is descended from Pratap Rav, the brother of Damàji (1732-1762). Pratap Rav accompanied Damàji in an incursion to Khandesh where, in 1738, he was left in charge of forty-six villages, and an agreement was made that he was to share in Damàji's conquests. Soon after his death, these villages were given to the Peshwa in exchange for Vajpur, and his sons and descendants remained unnoticed till the deposition of Mulhar Rav, in 1875. On the 27th May, in that year, the present ruler of Baroda was adopted as son and heir of Khande Rav, in the thirteenth year of his age, as he was by descent entitled to represent the Gaikwar House. He has been carefully brought up, and possesses qualities of mind and body which promise well for his future career. His Highness' family hold two special titles—one, granted to Damàji by the Raja of Satara, in 1763, for his victory over Nizam Ali at Tandulјà, on the Godàvarí, is *Sena Khàs Khel*, which means "Commander of the Special Band" or "Leader of the Sovereign Band;" and the other, in 1721, for his bravery at the battle of Bálapur, granted by Raja Shahu, of Satara, is *Samsher Bahàdur*, which means "The Illustrious Swordsman." On the 1st of January, 1877, the present Maharaja, Sayaji Rav was invested with the title *Farzand-i-Khas-i-Daulat-i-Inglishia*, meaning "The Favourite Member of the British Empire." Since the installation of His Highness Sayaji Rav, great reforms have taken place in the management of the State finances, through the assistance of able Indian Officers, whose services have been transferred to the State from the British Territories. Several of the vexatious taxes of the former administration have been abolished; fresh departments have been created; regular Courts of Justice, Police Forces, Medical Dispensaries, and Schools have been opened; and even a College has been added to facilitate the spread of higher education. On the 28th of December, 1881, His Highness Sayaji Rav was formally installed on the *gádi* (throne), and invested with full sovereign powers, in the presence of the Right Honourable Sir James Fergusson, Bart., the then Governor of Bombay, who represented His Excellency the Viceroy of India.

WOOD CARVING.

AS far, at least, as Western India is concerned, the art of wood carving for architectural purposes most assuredly belongs to the Gujaràtis. It stands to reason to believe that these Gujaràtis, who are Jains or Vaishnavas, and who originally belonged to the Buddhist religion, have acquired their art of carving from the early sculptors of the ancient caves or rock temples of India. It also looks probable, that the art of carving practised by the Buddhists on the harder material, "stone," was transferred to a softer material, "wood," during the time of the Moslem rulers of Hindustan, who fostered Indian art by introducing into it less costly and more effective material than that which the natives of the soil were in the habit of using. We have an instance of this in gold and silver. Before the Moslems reached India, the ornaments, armours, crowns, thrones, tiaras, and such other things of the royal households were all made of gold. The followers of Mahomed, who preferred to be more and more gorgeous in appearance at a proportionately moderate cost, introduced gold and silver lace, and gold and silver thread embroidery often interspersed with pieces of mirrors. In proof of this we have only to draw the attention of our readers to the Burmese gold and jewelled collection of "regalia" exhibited near the Ceylon Court, and they will find there that more gold was used by the Burmese prince than by any of the Indian princes of his time, because that country was never under the direct influence of Mahomedan ideas of decoration. Even the fans are made of gold. Embroidery there is, but the proportion of gold and precious stones is much greater, and the former seems to have replaced the latter but partially. The art of covering a baser metal with a nobler one is also of a later date. The word "*mulama*" for "gilt" has a Persian origin, and there is no pure Indian equivalent to it. The proof of the Saracenic influence on Gujarat carving, is visible in the architecture of Ahmedabad, Baroda, and Dabhoi. The introduction of the *Saru-ka-jhàd* (cypress tree) and *Gulàb-dàn* (rosewater sprinkler) into the decoration has beyond doubt its origin in the influence of the Mahomedan religion on art. The carved balcony selected

for the Calcutta International Exhibition by Captain Temple, from Dabhoi, as the oldest work extant, had the former of these designs carved into its panels. Some scholars in India compare the Gujaràtis of their country to the Greeks of Europe, and the Marattas to the Romans, and the propensity of the former towards sculpture, as well as almost every industrial art, combined with their straight "Grecian" noses, which according to phrenogists indicate "the love of the beautiful," help one in confirming this belief. Such are, in short, the artisans who carved the much admired Baroda screen and the great pigeon house.

The wood carvers of Dabhoi are very skilful, and it is admitted that the ancient artistic renown of the place is not lost. Fine specimens of wood carving on the doors, cornices, verandahs, balconies, pillars, and brackets of the houses are met everywhere in the towns of Dabhoi, Vasu, Sojitra, Pitlad, Pattan, Sidhpur, Vadnagar, and Baroda. The new palace of this city, which is under construction, contains full illustration of the master art the Gujaràthis possess. The teak and blackwood, employed for building or carving purposes, comes from Bombay by rail, or from Rajputana through the country crafts that sail in the Narbada.

THE CARVED SCREEN.

THE Baroda portion of the carved screen, for which His Highness contributed ₨4000, was carved in Bombay to illustrate the architecture and the skill of the Gujaratis. The Royal Commission found one of its panels so very characteristic in design and complete in workmanship, that they took 146 copies of it in plaster for decorating the Indian Bazar. It is marked A in the plate. The pigeon house, a lofty structure, elaborately carved, stands in the centre of the Indian Court, a position it rightly deserves. It has been very often asked whether such pigeon houses are ever seen in India, or whether this is only an imaginative structure. We may therefore mention here that at Ahmedabad and Surat there are pigeon houses erected in several quarters of the cities for feeding half domesticated pigeons, parrots, peacocks, *minas,* sparrows, and several other harmless denizens of the sky. The rich Bania thinks it an act of charity to feed them, and a great sin to take the life of any. Labour is so cheap in India that one can very easily afford to carve the whole of his house, and instances of streets after streets adorned with the whole of the frontages of the buildings carved, are very frequent. His Highness the Gaikwar sent to the Calcutta International Exhibition, 1884, a doorway and balcony taken from an old crumbling building at Dabhoi, and it was so much admired that a gold medal was awarded to the carvers, deputed by him to clean and set it up. The carving of the screen and the pigeon house has done much credit to the Pattan Carvers in advertising their skill, and we shall not be surprised to see a great demand created in this country for carved furniture and mantel-pieces, and the credit of promoting the developement of that trade will, to a great extent, be due to the enlightened ruler of Gujarat.

CALICO PRINTING.

IN Western India, next to Sind, Gujarat is the best place for cotton prints. It has been said by Sir W. Jones in a lecture as early as 1786 that "In their manufactures of cotton they (the Hindus) still surpass all the world," and one century after the date of that essay, the British public still admire those cotton fabrics in this great exhibition, although European and American manufacturers have been producing similar articles much superior in texture and design. The world has progressed, the Hindus are nearly stationary, and still there is an intrinsic merit in their workmanship which holds its own. But there is much to be said regarding the much desired improvement of the Indian fabrics by the better application of their own indigenous dyes, instead of using which, they have commenced resorting to the fugitive aniline pigments to the wholesale deterioration of the material. As far as cotton prints go, Baroda has, we are glad to see, kept itself aloof from these dyes. The *Jajams, Chhidrios, Rajais, and Odhanis* received from that territory are all printed with the sober and permanent Indian dyes. Indian dye stuffs have been used in England with very good results, and we are informed that the processes of fixing the tints are much cheaper and easier, while those in vogue in India are expensive and tedious. And this is the result of the advance of chemistry, of which Sir W. Jones states in 1785. "The sublime science of Chemistry, which I was on the point of calling *divine,* must be added as a key to the richest treasuries of nature, and it is impossible to foresee how greatly it may improve our *manufactures,* especially if it can fix those brilliant dyes, which want nothing of perfect beauty, but a longer continuance of their splendour, which the Indians as well as the Chinese are thought to have practised in higher perfection than ourselves." This prophecy has been more than realized as far as England is concerned, and it would be a glorious day for India if her manufacturers could make use of the science of chemistry in improving their indigenous dyes, instead of using the aniline stuffs which are injurious to health. Well educated, enlightened, and energetic princes like His Highness the Gaikwar will confer a great boon on their subjects if

they introduce sciences in the curriculum of the educational institutions of their Territories, just as the British Government has been anxiously doing in institutions under their direct administration. The Gujarat women prefer printed *Sadis* or *Chhidrios* to any other, and therefore there is a constant demand for prints in that province, and the specimens contributed by the Baroda Committee reflect great credit on them for the choice they have made in selecting characteristic patterns for this Exhibition. We give one of them among the illustrations. Imitation is the best compliment that could be paid, and several artists in London have sought permission to copy some of the Baroda designs but no such permission could be given.

The following particulars about the early history of the Gujarat printers suggested by the presence of a craftsman working at this Exhibition, will, it is hoped prove interesting here, as he traces his descent from printers who migrated from Gujarat to Jeypore, and from Jeypore to Agra.

MUKUND-LAL KISAN-DAS, of Agra, represents this industry at the Colonial Exhibition, where he has been brought by the Royal Commission. About 350 years ago, according to his story, 5 families were on grants of land, taken from Gujarat by the Emperor of Delhi. The number gradually rose to more than 300, of whom there are now only 50, others having migrated after the fall of Agra to Benares, Jeypore and Kanoj. All those that went to the last place have become extinct, but relationship with those at Jeypore and Benares of the present *Chhipis* or printers of Agra can be traced through the records of the Bhàts of Bàtka, a town near Jeypore. The *Chhipis* of Agra are all Vaishnavas or worshippers of Vishnu the Protector, and are divided into two sections, Rama-nandi and Gokul-vasi. They have in addition to Vishnu, a family goddess called Karoli-ki-Debi, named after Karoli, a village near Jeypore. It is a matter of special ethnological interest to see that *Chhipi* males dress themselves like the local Hindu artisans of Upper India, while their women wear the Gujarat *sadi* at home, although their out-door dress consists of the petticoat and scarf, which they have evidently adopted "To do in Rome what Rome does." This information will, it is hoped, prove useful to His Highness' officers who have been striving to collect the history of Art manufactures of that Province.

In his Hand book of the Jeypore Court of this Exhibition, Sanganir and Bagrir are the two places in the Jeypore Territory to which Dr. Hendley refers in connection with the art of printing. They are situated on the banks of the Amanish stream, and it is believed that the water of this stream has much to do with the success of the dyer in producing certain tints. It is interesting to note that this notion of the action of some mineral waters on dyes is universal, not only in India but also in England. In the description of Sanganir we find that it contains a Jain temple 900 years old, and that the dyers came to that place from Gujarat about 10 to 15 generations ago.

The affix *lal* in Mukundlal and the *das* in his father's name Kisandas, are very commonly used by the Gujaratis of Western India. He is a *Khatri* by caste, a name by which the dyers and printers of Gujarat and Sind are also distinguished. Modern Hindu books on Religion reduce the *Khatris* to the *Sudra* or servile class, but they claim the honour of belonging to the *Kshatriya* or warrior caste. Although the dyers and printers of Western India are Musalmans as well as Hindus, the name *Khatri* is equally applicable to both, especially in Gujarat and Kathiawar. The native Christian silk weavers of Thana who are dyers as well, are also called Khatris, and it is believed for strong reasons, that they were Musalmans before they were converted to Christianity by the Portugese. The Musalman *Khatris* at Thana are Hindus converted to Mahomedanism. They weave a coarse cotton plaid called "Thana cloth," similar in designs to the "Thana silks" of the Christians, which fabric it is but probable, represents only an improved or advanced stage of that industry, possibly due to the influence of the European trade through Portugal. Silk might have been preferred to cotton for being more suitable for the dresses of the ladies of the Western continent. Although the *Khatri* dyers and printers of Bombay speak Gujarati, they originally came from Sind, and have considerably altered their dress, manners, and customs adopting, like the Parsi immigrants, those of the places in which they reside. The old Khatris of Diu and several other places, have all the look and manners of the Sindhis. The precise history of their emigration from Sind is not known. The *Pingal-puran*, a semi-historical and semi-mythological book, agrees with the traditional account given by their family bards or *Bhats* in stating that, a king named Jayachand Pingal, reigned in Khorassan and Sind; that his flourishing subjects were the *Khatris*. It is also stated that during the rule of this Jayachand Pingal, the *Khatris* were employed as Government servants, or shroffs, or warriors. On some religious points, however, they had a dispute with the king resulting in a sanguinary battle and ending in emigration for fear of facing the consequent persecution. Two of the chief colonies are recorded. One at Lowargad and the other at Hinglaj, the former being in course of time isolated and formed into a caste called *Lohana*, the latter becoming either turners, dyers or printers. From Hinglaj, these dyers and printers emigrated to different centres of manufactures in Kathiawar and Gujarat. The precise date of this emigration must be left for some future scholar to trace, as the name of Jayachand does not appear in the published account of Sind. It is, however, probable that the unsettled state of that Province during the long contentions that took place

about the middle of the 16th century, between the families of the Kulhoras and the Daud-putras, disturbing the peace of the populace to a very great extent must, have led people to seek refuge in distant towns. Those *Khatris* or dyers and printers that came down to Gujarat and Bombay through Kathiawar, are called *Sorathias* from Saurashtra, the modern Junagad—a Province of that peninsula adjoining the Territory of the Baroda State. Those that came direct from Sind to Gujarat, are called *Sindhvas*. Their *gors* or family priests are the *Gaud* or Sarasvat Brahmans, known as Shenvis—an intelligent sect of the Brahmans of the Bombay Presidency, well known for their scholars, among whom may be named the late Dr. Bhau Daji, an eminent physician, after whom a species of the Boswellia is named in Bentley's Botany, (*B. Bhau Dajiana*), in recognition of his sterling qualities and eminent scholarship. His brother, the late Dr. Narayan Daji was the first native gentleman honoured with the Professorship of Botany at the Grant Medical College, of Bombay. The Honourable K. T. Telang, M.A.,C.S.I., scholar and orator, and Dr. R. G. Bhandarkar, M.A., Professor of Sanskrit literature at the Deccan College, with several others, stand high in the literary circles of the present generation. Whether these *gor*, *gaur*, or *gaud*, Brahmans came from the North like the other Aryan races, is a question deserving consideration at the hands of antiquarians. Their early history will probably throw some light on the early migrations of the *Khatris* or dyers and printers. Later on, when the Portugese and Dutch opened factories at Diu, Daman and Surat, in the middle of the 16th century, there arose in Europe a general demand for Indian manufactures, and the Khatris were invited by the Portugese to settle at Diu and Daman, to be able to meet this increasing demand. The *Khatris* of Cambay, Ahmedabad, Pethapur, and other places, were in former days extensively employed for printing goods for consumption in Siam, but at present the demand from that country has steadily been on the decrease.

At present, calico-printing is extensively practised all over India, and every Province has its own specialities and special centres, too numerous to mention without giving offence to the enthusiastic officers and merchants who are naturally, though unconsciously, partial to their own standards of excellence, which differ with different tastes. But the finest calico prints of the Western part of India are those from Sind. In the Presidency of Bombay, calico prints are more used by the Gujarathis than any other nation. *Palang pos*, or bed covers; *saris*, or women's scarves; *dhotis*, or loin cloths; *rumals*, or handkerchiefs; *jajams*, or floor cloths; *odhanis*, or "shawls" (shoulder cloths); *ghagros*, or petticoats; and *rajais*, or pieces for quilts, are the chief articles printed. The patterns though innumerable, have some common points which, like the "origin of species" of the naturalist, teach us the religious or natural origin of each design, capable of being systematically grouped together into different sections and subsections. It is universally admitted that the Indian printer has a wonderful perception of the combination of colours. The beautiful calico-prints of Masulipatam are still largely exported to Persia, in which country they are highly appreciated. It is on record that the Indian chintzes were so very popular in Great Britain and the desire for dresses made of them grew so general, that a statute prohibiting their use had to be brought into force to protect local manufactures. Even in India, printed fabrics were in olden days much more in vogue than they are at present. For instance, the Masulipatam or Bandri printed turbans which were formerly so common among the Sonars, Panch-Kalsis, Sutars and others, are now only seen in the cylindrical hat of the Parsis—which is adopted from the Cambay and other Banias belonging to the castes represented by Sir Mangaldas Nathubhai, of Bombay. But the Parsi gentlemen of the present generation are leaving that hat off—preferring the *pheta* or the dome of an English hat with a rim or moulding of shawl at the lower end, and it appears certain that the printed turban of Masulipattam will soon be an "extinct species."

FABRICS.

LIKE the weavers of Pattan and Yeola the weavers of the Baroda Territory have a tradition that they came from Champaner, the ancient capital of the Panch-Mahals after its fall (1459-1513,) at the hands of Mahamed Begda. Pattan appears to be the most ancient of the cities of that Province in which weaving flourished before and during the impetus the trade in Indian fabrics received in the time of the late East India Company. Dr. Hove, a Polish gentleman of education who visited India in 1787-1788 noticed a large number of Parsi weavers at Gandevi, but during the last 50 years the Parsis have left the profession and taken to commercial or clerical persuits, only a few of their women still weave tapes for cots, &c. In the Baroda sub-division (a sub-division corresponds with an English county,) Dheds, a depressed tribe and Musalmans of the lower grades follow the profession of a weaver, while in the Nausari sub-division Khatris and Tais are engaged in that industry. At Dabhoi turbans of a superior quality are woven, while at Sojitra, Petlàd, Bákarol, and Padra, *dhotis* and *sadis* are turned out by Borhas, Arabs, Nàlbands, Chopdars, Sàlis, Kanbis, Gaundis and Musalmans. Pattan had a name for its superior fabrics, but the original weavers of the place left for Ahmedabad during the prosperity of that city. A vestige of the silk and cotton satin *mashru* is however met with in some places, in which instead of using the product of the moth for the weft as in olden days, the material now adopted is dyed cotton yarn exported from Europe. This cotton *mashru* is, however, much liked by the masses, and has a considerable demand among them. It is said that Pattan silk and cotton *mashru* was in former days sent out

even as far as Java in the East, and Mecca in the West. It will be seen from these particulars that in the Baroda Territory the art of weaving has also had its days of prosperity. The quality of the gold and silver brocades contributed to this Exhibition clearly show that although there is reported to be a decrease in the quantity of the stuff turned out the quality has not suffered except in one or two instances in which aniline dyes have been used. Three illustrations are given, one of gold brocade, one of *mashru* or cotton and silk satin; and one of a silk fabric. The silk piece is called *patolo* an article requiring a tedious and complicated process in the dyeing and weaving. It was fully described in the last number. Before leaving the subject of Baroda fabrics we may suggest that it is possible to develope the industry by encouraging the growth and reeling of tussar silk in that Province. The soil and climate of the locality is well suited for the growth of the plants as well as the nurture of the moths.

SILVER AND GOLD WORK.

THE Gujaratis are well known for the massive shapes of the ornaments their women wear. Silver anklets of immense size, sometimes more than two pounds in weight are worn to the dis-comfort and occasionaly the injury of the limb, and it is not an uncommon sight to see rags tied round the legs to protect them from being blistered. The shapes are grotesque, but the workmanship is in no way inferior or rough. The details hammered out on these articles are sometimes very beautiful. The two illustrations are selected out of a large and varied collection lent by His Highness the Gaikwar. The gold bracelets of which there is an endless variety of shape and design are, however, very elegant, and those sent by the Baroda Committee were all sold within a few days after the opening of the Exhibition, of these also two are given. Besides jewelry, Baroda contributes a representative collection of silver pots and hukahs which are very interesting in showing the present represented state of the work done in that state. The *lota* will speak for itself. One of the salvers exhibited is peculiar in its workmanship, in asmuch as it is in low relief and looks as if it were engraved, although the effect is produced, by hammering it carefully without disturbing the level to any appreciable extent. The perforated work in the silver box, an old specimen, lent by His Highness, is strikingly beautiful and characteristic.

Baroda territory contains 11,630 Sonis or gold and copper smiths. Of these there are 1,493 in Amreli division; 4,411 in the Northern; 985 in the Southern; 3,050 in the Central; and 1,751 in the Capital. Six hundred of the Sonis in the capital are from the Deccan, who probably settled there under the patronage of the Marattas. In the Northern division there are 84 gold and coppersmiths from Marwar, and 18 from Hindustan proper, who seem to have migrated southwards in search of work. There are about 110 families of goldsmiths in Nausari sub-division. Of these about a hundred belong to the country, and remainder are settlers from the Deccan. The gold, silver, pearls, corals, or jewels required for making Indian ornaments are supplied by the owner, and the artisan is paid As. 2 to R. 1 for each *tola* of the metal used. While the goldsmith is at work an agent from the owner is generally present to watch him and see that he does not tamper with any of the materials. The Baroda Committee has done well in contributing a complete collection of the ornaments worn by the Gujaràtis. Of the Marattas and others we have representative collections in other parts of the Bombay Courts, but those of the Gujaràtis would have been missed but for the contribution received from Baroda.

INLAID AND CARVED SANDAL-WOOD WORK.

IN his *Industrial Arts of India*, and in his Paper in the *Journal of the Bombay Asiatic Society*, vol. II, 1861-63, Sir George Birdwood has fully described this work, tracing it backwards from Baroda to Surat, Bombay, Sind, and finally Shiraz in Persia. It is very interesting to learn that this work, although it is known in commerce as "Bombay inlaid work," comes from Persia, not through the Parsis who migrated to India when persecuted by the Musalmans, but through the Khatris of Sind, an industrial class which also introduced the art of calico printing into Gujarat, Rajputana, and even Agra, as is noticed above. The curious coincidence of a Persian art being taught in India to the small colony of the Persians by the natives of India is worthy of note, in showing how art travels from one one quarter of the globe to another, and how certain races have a peculiar propensity in picking it up, under whatever circumstances they find it. A very large proportion of the workers at Bombay and Surat are now Paris, while at Billimoria, in the Baroda Territory, where one Sorabji Jamasji is acknowledged to be the best workman, they are all Parsis. His Highness the Gaikwar's Committee, under the Presidentship of Rav Bahadur Lakshuman Jajanatu, the

Resident Minister of the State, contributed a large and varied collection of the inlaid ivory and sandal-wood work to the Calcutta International Exhibition in 1883, and deputed Sorabji Jamasji of Billimoria, the chief workman, to arrange and remain in charge, with the result of a very large sale and his obtaining a medal of merit. Thus encouraged, Sorabji has manufactured for this Exhibition a very representative and carefully-constructed collection, with which the Baroda Committee did well in not over-stocking their space. As is usually seen at all Exhibitions, work which is very much inferior in design, badly joined, and clumsily got up, is generally seen lying in heaps on stalls, to the discomfort of a careful examiner of art work, to the disappointment of the unwary purchaser, and to the ultimate discouragement and ruin of the industry. It was, therefore, essentially necessary and prudent to select only the best of each variety of design and shape, and we are glad to see that the Baroda Committee has done so. The collection sent is quite sufficient to show what a skilful artisan can produce under qualified supervision.

BRASS AND COPPER WORK.

VISANAGAR brass-ware is much prized in Kathiawar and Ahmedabad. At Dabhoi and Kadi good brass and copper work is done, but the *repoussè* work on brass plates done in the city of Baroda is very creditable. Two examples are given. The sacrificial brass pots and idols exhibited, deserve a special mention for their finish, and it is said that some of the shapes shown in the Jeypore Court are copied from those contributed in 1883 to the Calcutta International Exhibition.

Of *Kansaras*, or workers in brass or copper, there are 2,819 in the territory. There are 209 in Kadi; 1,490 in the Northern division; 395 in the Southern; 243 in the Central; and 482 in the Capital. In the town of Nausari there are about ten families employed in making copper and brass vessels for local use. The workers of Dabhoi and Kadi seem to have a more than local celebrity for their wares, which are admired for the elegance of their shapes and the carefulness with which they are finished. The brass and copper sheets used are all imported from Europe. In the Baroda territory there exists a peculiar local phrase taken from the fact that the town of Sidhpur can boast of no coppersmith. The saying is "Copper will not melt at Sidhpur," which means "There is no use your sending articles of commerce where they will never be used, and therefore send no copper to Sidhpur."

POTTERY.

THERE is at Pattan a peculiar variety of pottery, consisting of water jugs, smoking pipes (*chilums*), smoking bowls (*hucas*), and grotesque figures such as elephants, horses, dogs, cats, &c., which, though they contain characteristics enough to identify their species, do not in any way show the least attempt at imitating nature. The water jugs and smoking pipes or bowls are first turned on the wheel, and then mouldings are added to decorate them, sometimes in the most fantastic style, but artistic enough to deserve the admiration of Europeans. The figures are always shaped without the help of a wheel or any other instrument. They are generally glazed green or brown, these two, it appears, being the only colours of which the Pattan potters seem to know the requisite pigments, or processes of manufacture. There are only five or six families of potters in Pattan who turn out this noted variety of ceramic ware, and it is asserted in official reports that the family secret of this little manufacture is jealously preserved, and that even the daughters are not initiated into the mystery, lest they should subsequently reveal it to their husbands!

The water jugs (*khujas*) are sometimes adorned with traditional pretty designs of conventional flowers and scrolls, printed in gold leaf, or rather imitation gold leaf, which renders it attractive for a short time, but the leaf soon turns green to the disappointment of the admirers of the gorgeous, and to the admiration of those who prefer that sober tint. To improve and stimulate this art it is perhaps necessary to show to the manufacturers a more durable clay than the one they now use, to let them learn the processes of producing a larger variety of shades of colour in their glazes, but at the same time to prevent them from resorting to foreign motives in design and shape. If these improvements are brought about, and if traditional shapes and designs are not interfered with, there is great possibility of a bright future for the humble potters of Pattan. The two illustrations of their work give an idea of its special features. Mr. Griffiths, Superintendent of the Bombay School of Art, and an authority on the subject, states in his report on the collection exhibited at the Calcutta International Exhibition, 1883, that "Though rough in character, it is very effective for decorative purposes."

LACQUERED WARE.

SANKHEDA, the scene of the ravages of Kanoji, the illegitimate son of Ganpat Rav Gaikwar by a Rajput Princess of Dharampur, in 1785; the cradle of the rebellion of Ganpat Rav, the son of Pillaji and the friend of Murar Rav Gaikwar, in 1802; and the source of the disturbance which "burst out like a half quenched fire and became the terror of the country," in 1822, can now, in 1886, boast of a well established peaceful intrustry, which bears its name as a special mark in being called "Sankheda Lacquered Ware." It differs in its peculiar ruby appearance from any other lacquered ware in India, and is likely to form a speciality by itself. The large number of toys, cups, teapoys, charpoys, cradles and plaques received from the Baroda Committee shows that the gold leaf and red lac are the chief ingredients used in the decoration.

B. A. GUPTE.

Patron—

H.H. THE MAHARAJA GAIKWAR, Royal Commissioner.

Committee—

CAPTAIN J. HAYES SADLER (Assistant Agent at Baroda to the Governor General), President.

MAJOR F. H. JACKSON.
RAV BAHADUR J. S. GADGIL.
P. REYNOLDS, ESQ.
RAV BAHADUR RAVJI VITHAL.
AMBALAL SAKHARLAL DESAI, ESQ.
RAV BAHADUR LAKSHMAN JAGANNATH.
T. S. TAIT, ESQ.
ABBAS S. TAYRABJI, ESQ.
RAV SAHEB HARSGOVANDAS DWARKADAS.

Honorary Secretary—

DINSHA ARDESHIR TALIARKHAN, ESQ.

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BARODA COURT, COLONIAL AND INDIAN EXHIBITION.
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SATIN, MASHRU—PRINTED SARI.
KINKHAB AND EMBROIDERED COAT.
PATOLO, SILK MARRIAGE SARI.
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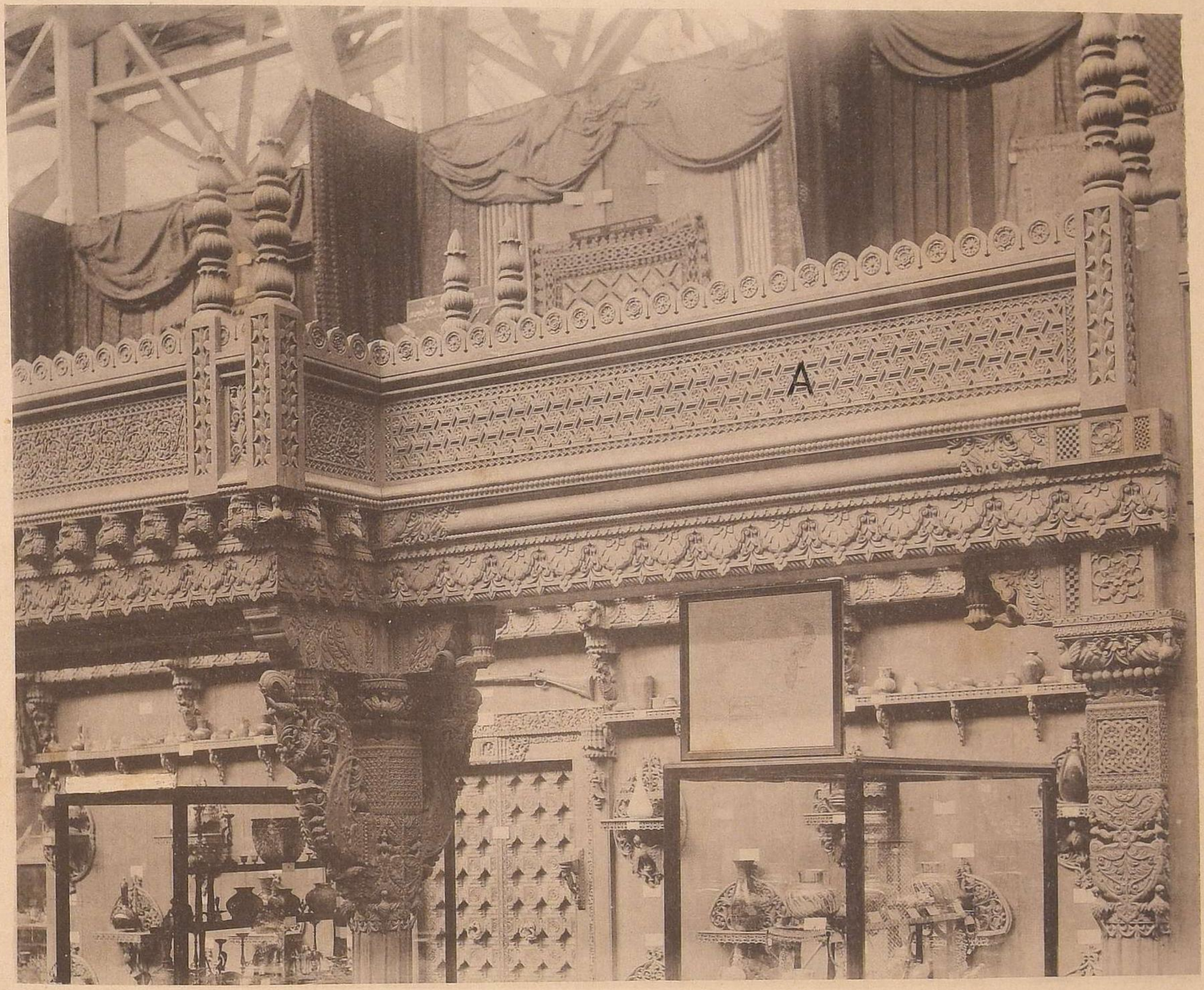
INLAY AND SANDLEWOOD CARVING.
GOLD AND SILVER WORK.
BRASS TRAY AND PLATE—REPOUSSE WORK.
POTTERY AND LACQUERED WARE.

HIS HIGHNESS MAHARAJA SAYAJI-RAV, GAIKWAR.

Sena Khàskhel, Samsher Bahàdur Farjand-i-Khas-i-Daulat-i-Inglishia.

Photo-chromo-collotype by W. Griggs, London.

From a water colour portrait, painted by V. H. Chintamon.

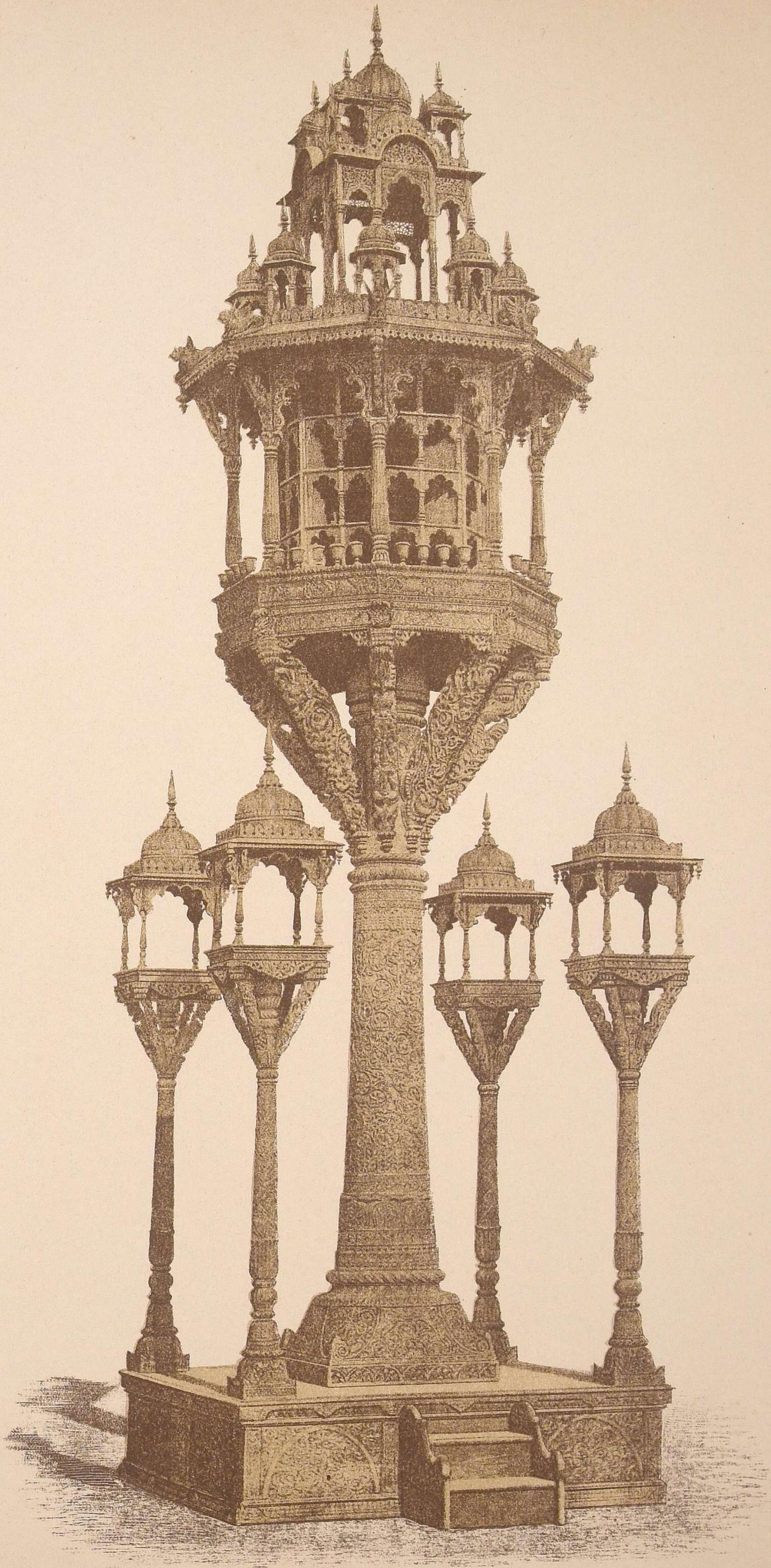


THE BARODA SCREEN.

In the background are seen the doorway and brackets of the "Back Screen." The show case to the right contains Baroda gold and silver work, and that on the left brass work.

Panel A has been reproduced by order of the Royal Commission for providing Screens (3,000 feet long, in 148 panels) for the Indian Bazaar.

Collotype by W. Griggs, London, S.E.



PIGEON HOUSE. BARODA.

SATIN. *MASHRU.*

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PRINTED *SADI.*

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GOLD EMBROIDERED JACKET.

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PATOLO, SILK MARRIAGE SARI.

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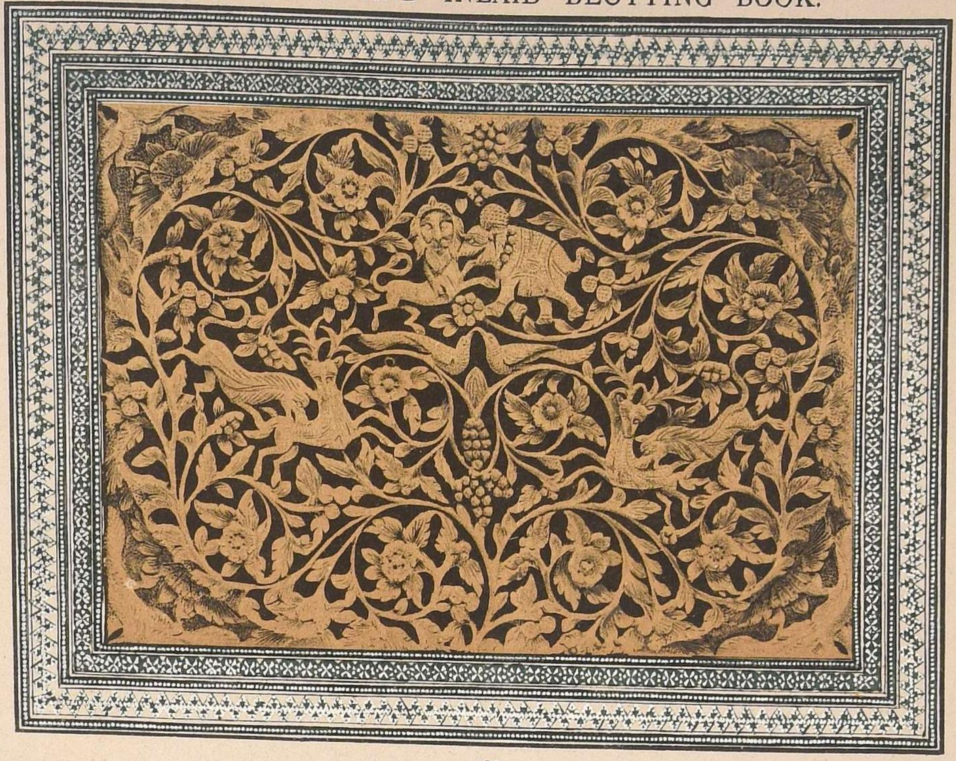
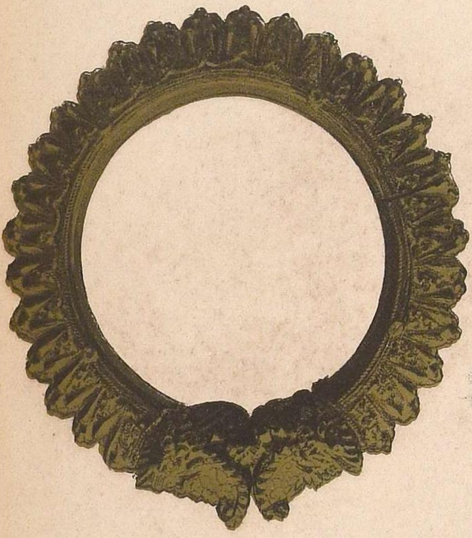
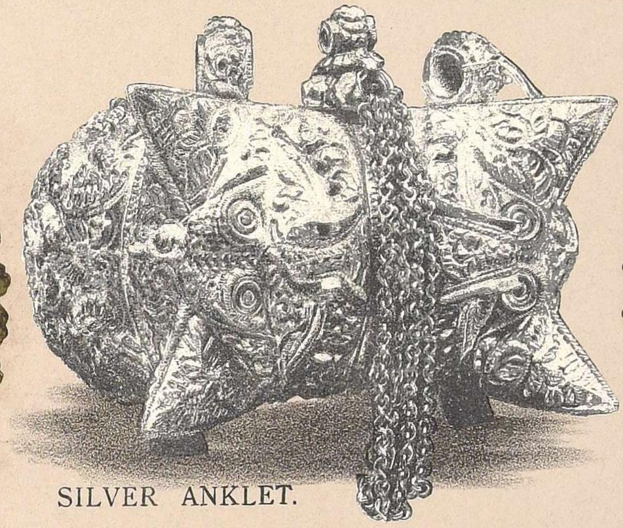
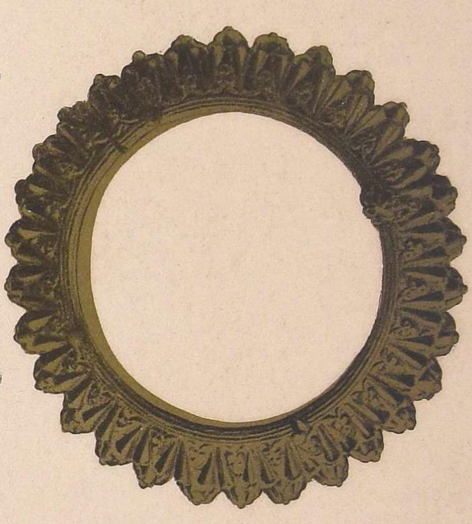




GOLD BRACELET.



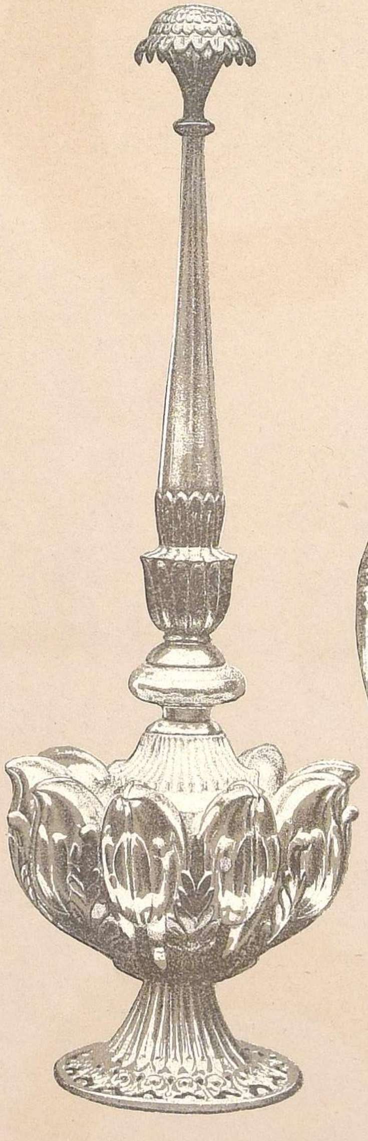
SILVER ANKLET.



GOLD BRACELET.

SILVER TRAY.

Perforated Betel Box.



Rose Water Sprinkler.

Lotah.

SILVER WORK. BARODA.

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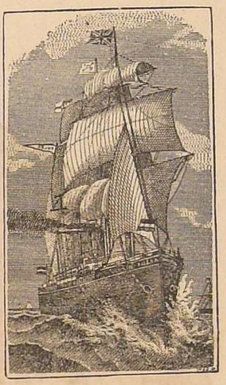

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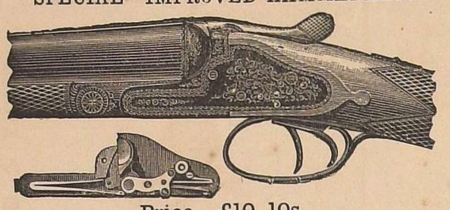

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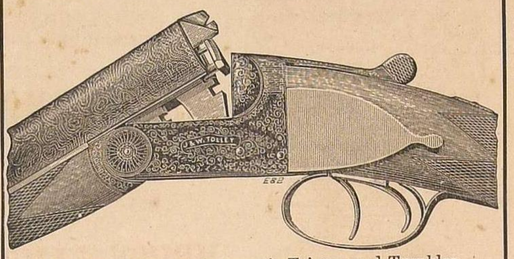

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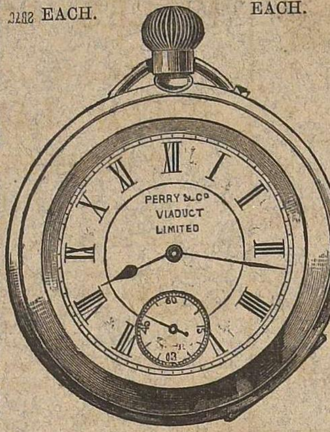

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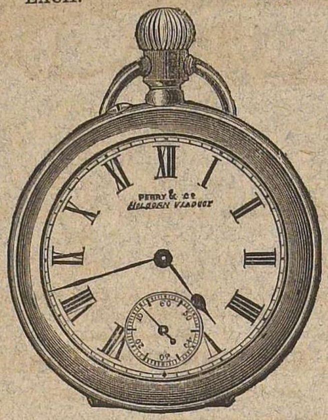

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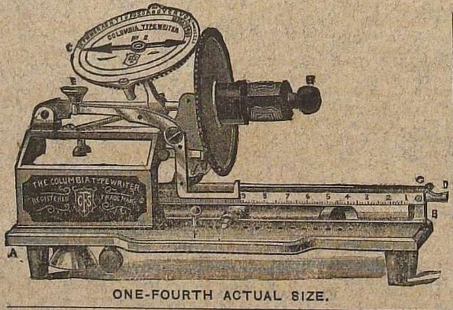

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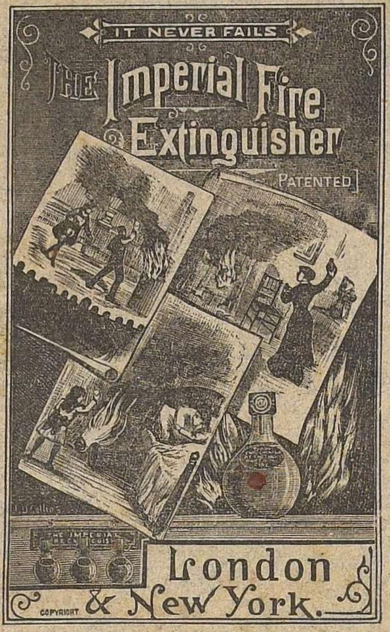

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